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## AMERICAN ART NEWS.

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## ALL WORLD ART.

Regardless of the sympathies of the American people in the great world war—and however natural may be the feeling and desire for revenge, and the expression, at least, of such revenge on the part of those belonging to the warring nations, we cannot but express our regret that the old and generally accepted theory that genius and art are international, has seemingly been forgotten, of late, in Europe.

The destruction of the Louvain Library and the shelling of the Rheims Cathedral by the Germans, has done far more to injure their cause and alienate sympathy from them on the part of neutral nations—than even any belief that they brought on the war. In this vandalism they forgot, that to the minds of all educated and cultivated people, the monuments of the past are inviolate, even during wartime.

The action of the French and English Art Societies and institutions in eliding the names of German and Austrian painters and sculptors from their

rolls, and excluding them from any future participation in their exhibitions seems to us also not only ill-advised, but opposed to the theory so long held that Art knows no Nationality. We are pleased to note that English musical conductors and managers have restored the works of Wagner to their programmes.

## CHICAGO BARS THE NUDE.

Again the guardians of "Purity" in Chicago have barred the nude—this time through Government officials, from the mails, and have forbidden the publication by local periodicals, and the circulation through the mails of any reproduction of the "Nude" by Richard Miller, which was last week awarded the Potter Palmer gold medal, and the first prize of \$1,000 at the current annual exhibition of oils and sculptures at the Chicago Art Institute.

The "Windy City" earned unenviable notoriety last year by the holding up of Chabas' chaste and beautiful Salon prize picture, "September Morn," which has become world famous through this ill-advised and silly Chicago proscription—later removed, and we regret to see that the lesson then taught the Chicago "Purists" has not been effective.

Without the Miller picture before us, we cannot decide how much or little of ground there has been for the presumably locally inspired Governmental interference with the publication and circulation of reproductions of the work, but we are willing to take the judgment of the Art Institute officials as to its being harmless to the morals of the Chicagoese.

## A COURAGEOUS STAND.

The following letter addressed to the editor of the "Fine Art Trade Journal," of London is certainly courageous in tone and spirit, considering the natural animosity existing in England towards Germany and the Germans:

"Dear Sir:—Several of our well-intentioned friends have suggested to us that we should change the name of our firm. However well-intentioned this advice may be, we cannot but regard it as an entirely vicious one. We are not only proud of the name of our firm, which has always been associated with good goods and fair trading, but we strongly object to trading under a false name and to deceiving our public."

"The 'Trading with the Enemy' Proclamation No. 2' states expressly that transactions with branches such as ours 'shall not be treated as transactions by or with an enemy.'"

"Franz Hanfstaengl, London, is therefore neither morally nor officially 'an enemy.' We are not only prepared to give binding guarantees to our creditors that no moneys received will be remitted either directly or indirectly to Germany or Austria, but we are making and printing certain subjects in this country, and will add to these, so that our friends in the Trade may not be inconvenienced."

"If this explanation does not satisfy everyone we much regret it but cannot alter it.—Yours faithfully,  
For Franz Hanfstaengl, London,  
H. E. Fürst,  
Von Schubaert."

16, Jall Mayy East, S. W.  
Oct. 17, 1914.

## OBITUARY.

## Peter Moran.

Peter Moran, widely known as a painter and etcher, chiefly of landscapes and animal subjects, died at his home, 1322 Jefferson St., Phila., yesterday, at the age of seventy-three years. His death marks the passing of one of the founders of the Art Club of Philadelphia, the president of the Society of Etchers, and a familiar and well-loved figure in the city's artistic life. One of a family of four brothers, born in England, but coming to America at an early age, he was one of the best known animal painters in the country and formed with his brothers, Edward and Thomas Moran, a trio that did much to elevate the standard of American art as it was understood a few years ago.

Mr. Moran was born in Bolton, Lancashire, England. He studied painting both here and in England. He was twice married, his first wife being Miss Emily Kelley, of Dublin, Ireland, also an artist, and the sec-

ond, who survives him, Miss Sarah D. C. Francis, of Philadelphia. He is survived also by a son, Charles W. Moran, an artist and illustrator, and his brother Thomas. He received a medal at the Centennial Exhibition for his "Return of the Herd," owned by Mr. Harrington M. Fitzgerald of Philadelphia.

## Robert W. Vosbergh.

Robert W. Vosbergh died suddenly in his New York studio Nov. 1. The funeral took place on Wednesday last at his home in Allegan, Mich. He was forty-two years old, studied for some years in the Paris schools and returned to this country some ten years ago. Within the last few years he had devoted his time chiefly to illustration.

## Richard Gruelle

Richard Bruckner Gruelle, landscape painter, died at his home in Indianapolis, Nov. 8, as a result of a stroke of paralysis suffered two years ago. Mr. Gruelle spent much time late in life painting along the New England coast.

## Jean Faure.

The famous baritone, Jean Faure, composer of "Les Rameaux," has just died in Paris at the age of 84. He retired in 1876, but returned to the Opéra Comique later, and remained there until a few years ago. He was well known as a connoisseur and collector of paintings.

It is reported that Paul Philippe Crét Professor of Architecture in the University of Penna., has been killed in a recent battle in which he served as a French Reservist, in Northern France, but the report is happily questioned by the American Institute of Architects.

## DR. VALENTINER WOUNDED.

Dr. Wilhelm R. Valentiner, curator of decorative arts at the Metropolitan Museum, who was with the First Bavarian Field Artillery, has been wounded during the fighting in France. No details have been received. Dr. Valentiner is unmarried. He is about thirty-five and a native of Hanover.

## DECEMBER CENTURY.

Interesting portions of Lester C. Hornby's diary of the first days of the war in Brittany, Paris, and Havre, will be published in the December Century, with sketches by the author, made on the spot. Mr. Hornby is a well-known etcher. He was in France when the war began, and, being allowed to travel to Paris by troop train, was able to obtain many intimate sketches of the soldiers.

"If Germany Loses" is the title of a contribution to the December Century by an English Privy Councillor, one of the greatest military authorities in England. The article forecasts what will happen in the event of Germany's final defeat in the great war.

## IN OTHER CITIES

The California Society of Etchers, of which Robert B. Harshe, assistant chief of the Fine Arts Department of the San Francisco Exposition is president, held an exhibition of etchings at the Young Men's Christian Association, Sacramento, Cal., Nov. 3 and 4. Most of the contributors were Californians.

Portraits by the new Eastman color process are on view at the Memorial Art Gallery, Rochester, N. Y., and are said to mark a revolution in the art of color photography.

Francis von der Lancken, superintendent of Fine Arts of Mechanics Institute, Rochester, is exhibiting paintings and sketches at the Pratt Institute, Brooklyn, where he began his art studies. The painter was afterwards a student of Mowbray at the Art Students' League, and of Constandt and Laurens in Paris. The exhibition includes portraits and landscapes and a design for a stained glass window, done by Mr. von der Lancken in collaboration with Herman Butler, teacher of design at Mechanics Institute.

The Grand Rapids Art Association, Grand Rapids, Mich., opened an exhibition of paintings by Everett L. Warner in its gallery on Nov. 4, to run to Nov. 25.

Irma Kohn, of Rock Island, Frank Weisbrook, of Davenport, J. L. Hoftrup, and Armande Wagny are exhibiting watercolors and oils at the Public Library of Davenport, Ia.

Frank Brangwyn has arrived in San Francisco to install his eight mural paintings in the Mullgardt Court of Abundance. Panama-Pacific Exposition. The titles of the panels are "Air," "Earth," "Fire," and "Water," each of the four elements being treated from two distinct standpoints. Brangwyn is the only artist not required to do his work on the exposition grounds. All the murals are being put in place.

## BOSTON.

At the Vose galleries the exhibition of about seventeen of F. H. Tompkins' recent works continues to attract. Although best known as a portrait painter the artist's essays in the genre are successful, as shown particularly by the "Mother and Child" and the "Movies Orchestra." The portraits are varied in treatment, and include likenesses of such well-known Bostonians as Mr. W. H. Downes, the eminent art critic, and Mr. Nathan H. Dole.

Mr. Arthur M. Hazard has opened his new galleries on Commonwealth Ave. with a loan exhibition of his portraits and mural decorations. One of the best of the portraits is that of Mrs. H. G. Pollard and children, and the likeness of ex-Governor Douglass is sure to attract. The majority of the portraits are of ladies.

At the Copley Gallery there is an interesting exhibition of the work of Mrs. L. U. Brumback and Miss M. Bradish Titcomb. The work is similar in treatment, and the exhibition consequently seems more unified than joint shows usually do. Here are landscapes with and without figures, and portraits well observed and painted. Miss Titcomb's portrait entitled "Geraldine J," seems the best piece of figure work, and Mrs. Brumback's "Cloud Shadows in Grain Valley" is sure to excite interest.

In the front gallery is a group of 22 watercolors of Italian subjects by Frederic Crownshield.

A group of George H. Hallowell's recent watercolors is shown at the Brooks-Reed Gallery, and a display of the work of Frederic J. Waugh is on at the Art Club to Nov. 28.

Gardner Symons "Through Snow Clad Hills and Valley" is to become the property of the St. Louis Museum, which also acquires, by gift from the Art League, Tom P. Barnett's "Winter Snow" and from the W. K. Bixby Acquisition Fund, Childe Hassam's "Diamond Cove, Isle of Shoals."

Mr. Charles Moore formerly secretary of the Park Commission of Washington D. C., has been appointed director of the Detroit Museum.

The Associated Artists of Salt Lake open a display of works by local talent on Nov. 16.

Carlton C. Fowler, who recently returned from abroad, spent the early Summer in Holland and will exhibit the results shortly at the Braus Galleries, 719 5th Ave. He was in Brussels on the declaration of war, and made sketches of the troops marching to the defence of Liege.

## THE EMBRYO GIBSON GIRL.

The sunset rays were fading fast  
As through Carnegie Hall there passed  
A slender maiden young, precise,  
Who said "for fame and higher price,  
I'm hunting Gibson."

One saw, her little hat beneath,  
Two yearning eyes, eight pearly teeth,  
Ere, with a shrill expression, rung  
The accents of her nimble tongue,  
"What floor is Gibson?"

"Yes, I'm a model quite all right.  
I've posed for artists out of sight  
But here is one whose skill alone  
Would world wide make my graces known  
The only Gibson."

"Seek not his haunts," the lift-boy said,  
"Two score today have upward sped  
But to be crushed in hope and pride,"  
Yet still that slender maiden cried,  
"I'm bound for Gibson."

"Oh cease," her comrade said, "thy quest,  
The Gibson smile may wring thy breast,  
A spell lurks in his piercing eye."  
But still she gave a sanguine cry,  
"I'll 'bank on' Gibson."

"Beware the master's Jove like brow  
When anger makes him raise a row  
But," said the postman, "you may score."  
A voice came from that upper floor,  
"I'm seeing Gibson."

A mournful group at twilight's end  
Were waiting up there to descend,  
When from the door ajar a prayer  
In soft voice echoed down the stair  
"Please, Mr. Gibson."

An awful silence now took place,  
Then, swaying with seraphic face,  
The maiden to the hall way came  
And murmured with her eyes aflame,  
"I'm 'in' with Gibson."

Too great the joy, she fainting fell  
But, coming to, could blissful tell  
That from his promise they should know  
She, doubtless, in a month or so,  
Would pose for Gibson.  
A. G. Heaton.